



Course Title: Performance in Rome / Rome as Performance

Course Code: THPR 310

Instructor: Raffaele Furno

Credits: 4 credits

**Semester(s)/Terms
to be offered:** Fall/Spring

Course Description: Course analyses Rome's history through the lens of the city's multiple re-incarnations (from Ancient Empire to Mussolini's urban planning, from cinematic imagery to modern centre) as a site of collective participation to national events that shaped cultural and political traits, while at once constructing the image of Italy known to foreign spectators. Examining the theoretical framework of culture through class discussions, videos and fieldtrips, students will be introduced to the reading of specific geographic sites, traditional folk belief, and cultural products to deepen their understanding of Italy's complex characteristics. This is not a theatre course, but rather it applies the wide notion of cultural performance to understanding Rome, and Italy, from an articulate social, political, and economic point of view

Learning Outcomes: The course will provide students with:

- the acquisition of a historical perspective on Rome and her development from Empire to capital of the unified nation to global city;
- a solid theoretical vocabulary to define the concepts of culture, nation, and belonging;
- the ability to act as direct producers of the meaning attached to their own lives as students in a foreign country;
- a direct experience of the city's popular landmarks beyond the stereotypical knowledge offered by tour guides;
- an insight on lesser-known places and traditions that shine a light on contemporary socio-cultural behaviours;
- the capability to circulate in the public space with more familiarity and creativity;
- a more articulate understanding of the relationship

between the private self and the public space.

**Course
Requirements:**

1) Required Readings:

A) Students will receive a reader which will include selected articles and chapters from the following:

Agnew, John. Rome. John Wiley & Sons, 1995.

Beacham, Richard. Spectacle Entertainment of Early Imperial Rome. Yale University Press, 1999.

Bomgardener, D.L. The Story of the Roman Amphitheatre. Routledge, 2002.

Boyer, Christine. The City of Collective Memory. MIT Press, 1994.

Debord, Guy. Society of the Spectacle. Rebel Press, 1995.

Edwards, Catharine. Death in Ancient Rome. Yale University Press, 2007.

Falasca-Zamponi, Simonetta. Fascist Spectacle: The Aesthetic of Power in Mussolini's Italy. University of California Press, 1997.

Furno, Raffaele. Woman, Daughter, Actress, Icon, Murderer: Ermanna Montanari Performs Beatrice Cenci. Cambridge Scholars Press, 2009.

Furno, Raffaele. Intra-cultural Theatre: Performing the Life of Black Migrants to Italy. VDM Publishing, 2010.

Hetherington, Kevin. The Badlands of Modernity. Routledge, 1997.

Holquist, Michael. Dialogism: Bakhtin and His World. Routledge, 2002.

Jack, Belinda. Beatrice's Spell: The Enduring Legend of Beatrice Cenci. Chatto & Windus, 2004.

Jarrard, Alice. Architecture as Performance. Court Ritual in Modena, Rome, and Paris. Cambridge University Press, 2003.

Larmour, David and Spencer Diana (eds.) *The Sites of Rome: Time, Space, Memory*. Oxford University Press, 2007.

MacDonald, William L. *The Pantheon: Design, Meaning, and Progeny*. Allen Lane, 2002.

Ngugi, Wa Thiongo and Amkpa, Awam. *Theater and Postcolonial Desire*. Routledge, 2003.

Painter, Borden. *Mussolini's Rome*. Palgrave, 2005.

Pasolini, Pier Paolo and Ferlinghetti, Lawrence. *Roman Poems*. City Lights, 1986.

Rhodes, John David. *Stupendous, Miserable City: Pasolini's Rome*. University of Minnesota Press, 2007.

Sennett, Richard. *The Fall of Public Man*. W.W. Norton & Company, 1992.

Shiel, Mark. *Italian Neorealism: Rebuilding the Cinematic City*. Wallflower, 2006.

B) Students will have to read the following books:

Calvino, Italo. *Invisible Cities*. Einaudi, 1974.

Murray, William. *A Walk in Rome*. Crown Journeys, 2003.

Pasolini, Pier Paolo. *The Ragazzi*. Snyder, 1986.

2) Tests and Papers: Mid-term Exam, Final Exam, One Power Point Presentation, Response Papers, Research Paper Project and Oral Presentation

A research project, presented both as an essay and as an oral presentation in class, will allow students to investigate in depth one aspect of Rome's historical or contemporary cultural life which particularly interests them. It will assess their ability to conduct appropriate archival research and present the material in an original way, contextualized within the information discussed throughout the course.

3) Field Studies

Field Studies are mandatory and an integral part of the academic program. A missed field study can be excused only on proven medical grounds: otherwise, it will result in a lower final grade. Specifically, a missed field study will lower a student's grade by two notch: e.g., an A- will lowered to B. Arcadia University does not allow the participation of guests to the field studies. However Professors may make an exception in case of valid motivations.

4) Grading Criteria

20% Mid-term Exam
20% Power Point Presentation
35% Research Project (25% Essay, 10% Oral Presentation)
15% Three response papers
10% Participation

The College of Global Studies Grading Scale

Letter Grade	Numerical Scale	Percentage
A	3.5 – 4.0	95 – 100%
A-	3.0 – 3.4	90 – 94%
B+	2.7 – 2.9	87 - 89%
B	2.3 – 2.6	83 - 86%
B-	2.1 – 2.2	80 - 82%
C+	1.7 – 1.9	77 – 79%
C	1.3 – 1.6	73 – 76%
C-	1.1 – 1.2	70 – 72%
D+	.5 - .9	65 – 69%
D	.0 - .6	60 – 64%
F	0.0	0 – 59%

5) Films

Bellissima (1952)

La mano – Teatro delle Albe (1992)

6) a) Mid-term (5 to 7 page long) and Response papers (1 to 2 page long) will test students' ability to analyze material and theories presented during the course through short answers and

essay questions

b) A Power Point presentation (7 to 10 minutes long) will engage students' embodiment, recreation, adaptation and/or transformation of various cultural elements discussed in class. Each presentation will focus on an area of Rome through the lens of its performative aspects.

c) An individual research project (10 to 15 page long) on a topic directly relevant to the course, chosen by the student, will assess their ability to conduct archival research on primary and secondary sources and present them in an original way, contextualized within the information discussed throughout the course.

d) Student's participation will be evaluated on their contribution to class discussion, their engagement with reading assignments and lecture information, and their willingness to share these with the group

7)

8) 300 level course

Course Outline:

Week 1: Creative space – creating space.
Sep 17 Introduction to the course
Sep 19 Reading: Calvino.

Week 2: Rome and the Spectacle of the Empire (Piazza Navona, The Pantheon)
Sep 24 Reading: Beacham, extracts – Agnew – extracts - MacDonald, extracts.
Sep 26 Reading: Larmour and Spencer, extracts.

Week 3: Rome and the Spectacle of Death (The Colosseum)
Oct 1 Reading: Bomgardener, extracts – Edwards, extracts.
Oct 3 Performance workshop

Week 4: Rome and the Spectacle of Power (Palazzo Cenci)
Oct 8 Reading: Jack, extracts – Jararrd, extracts.
Oct 10 Reading: Furno (article on Beatrice Cenci).

Watch: La mano – Teatro delle Albe.

Oct 13-14 Field Study

Week 5: Rome and the Spectacle of Subversion (Pasquino's Talking Statue)

Oct 15 Reading: Holquist, extracts (electronic resource) – hand-out on Pasquino's statue

Oct 17 Reading: Boyer, extracts – Ngugi – extracts (electronic resource).

Week 6: A walk in Rome

Oct 22 Reading: Murray.

Oct 24 Performance workshop

Week 7: Rome and the Spectacle of Politics (Piazza Venezia, EUR)

Oct 29 Reading: Falasca, extracts – Painter, extracts.

Oct 31 Class discussion. Mid-term exam due.

Week 8: Break

Week 9: Rome and the Spectacle of Cinema

Nov 12 Reading: Shiel, extracts.

Nov 14 Watch: Bellissima.

Week 10: Rome and the Spectacle of the Borgata

Nov 19 Reading: Rhodes, extracts – Pasolini, The Ragazzi

Nov 21 Reading: Pasolini and Ferlinghetti. Performance workshop.

Week 11: Rome and the Spectacle of Multi-culturalism

Nov 26 Reading: Furno (article on immigration).

Nov 28 Power Point presentation.

Week 12: Theories of the Spectacle

Dec 3 Reading: Debord – extracts, Heterington – extracts.

Dec 5 Power Point presentation.

Week 13: My own Spectacle of Rome

Dec 10 Final project: Oral presentation.

Dec 12 Final project: Oral presentation.

Week 14: Conclusion: Public Space and Personal Experience

Dec 17 Reading: Sennett.

Dec 19 Final project due

Other Policies: Attendance and punctuality

Attendance is mandatory and travel does not constitute an excused absence from class, nor do visits from family and friends. As per academic policy, a maximum of three hours' absence (not 3 lessons) is allowed. Thereafter, additional absences will be excused only on proven medical grounds; otherwise, they will result in a lower final grade. Specifically, each additional, unexcused absence will lower a student's grade by one notch: e.g., with four absences an A- will be lowered to B+, with five absences a B, and with six absences a B-. More than 8 absences will result in an automatic failure of the course.

We also demand punctuality.

The course follows Arcadia University's policies on attendance and plagiarism (see Student Handbook and Academic Contract)

Prerequisites: None

Rationale and Impact of the Course:

Students who live abroad for a semester often encounter their host culture through a plethora of stereotypes and superficial relations. However, global and multicultural exchanges are increasingly shifting our perception of the world, and the place we call home. The course will invest students with an active role in constructing a more comprehensive understanding of the connections between Rome's public spaces, which they walk through daily, and pivotal cultural or socio-political events that have contributed to transform Italy's history. The theoretical tools and lived practice will grant students the ability to read the stories that each public space is able to narrate, and will accompany them beyond the Roman experience.

Special Conditions: Clas with dvd player and / or projector and screen

Country and Program Connection:

Course will provide students with a deep understanding of Rome's different neighborhoods through time and space, analyzing both the reality in which they live on a daily basis and the historic root which brought Rome to look and feel the way she looks and feels today. At the same time, Rome will become a metaphor for the creation of an Italian identity, which students may have

encountered so far only through books or movies. They will learn what it means to inhabit such identity on a day to day basis, and will be able to put in practice the class discussion in their interactions with Romans.

Also, the fieldwork will bring students to a lesser known area of Southern Lazio, which holds incredible meaning for the formation of that same Italian identity, with marvelous archeological ruins from Imperial Rome and Renaissance Italy. Students will be exposed to key concepts of "regionalismo" (regional differences) and "campanilismo" (belonging to a city) outside of the main touristic and metropolitan areas and into smaller villages, each characterized by their own peculiar linguistic, gastronomic, landscape, and cultural traits.